arts in the now

IN TIME

CREATIVE ARTS
PERFORMING ARTS
TECHNOLOGY

SURREALISM

Exploration of the most active creative art forms and their impact on the field of fine arts. The course will cover religion, surrealism, philosophy, films, contemporary poetry, theatre, music and dance. Guest lecturers and guest performing artists.

San Francisco Art Institute

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NOV 10 FINE ARTS IN THE NOW A philosophical examination of Art in the Now as related historically to the Newtonian, Einstein, Egyptian, Jung, Zen and Iranian Space/Time concepts and their influence on "Now Art" of their respective eras. Extensive slide illustrations. Lecturer: Fred Martin

NOV 17 CONTEMPORARY POETRY with Wayne Miller conducting the entire session, reading from his own works and arranging for other local poets to appear and read from theirs. He will precede the readings with a short discussion on the most recent activities in the field of poetry.

NOV 24 DANCE I The first of two sessions on Dance will be conducted by Danny Duncan, dancer, choreographer and founder-director of the Duncan Company of Dancers and Musicians. He will explore through the medium of ethnic song and dance the origins and heritage of this black culture from central Africa to New Orleans and all America. Percussionists from his company will accompany the presentation.

DEC 1 DANCE II The second session on Dance will be conducted by Anne Swearingen, dancer and choreographer. She will outline and illustrate the history of dance up to the most current developments with final, special emphasis on mixed-media forms. Guest accompanists.

DEC 8 FILMS A discussion of the latest developments in the film world and the newest trends will be followed with the showing of Cocteau's *Orpheus* and two Lautreamont inspired films created by Larry Jordan who will be the lecturer for this session.

DEC 15 THE NEW THEATRE Gerald Hiken and Paul Richards, from Broadway and Off-Broadway in the East and the Stanford Repertory here, have chosen this name to describe their personal and informal theatrical presentations wherein they act out material written or adapted by themselves. They will present *Mirror,* their own devastating approach to Chekhov, Shakespeare, Thurber and Sartre, in which they, Hamlet-like, "hold as 't were the mirror" up to drama.

JAN 5 TECHNOLOGY IN THE ARTS This session will cover the most important technological advances already having some immediate influence on the creative arts or those which may be expected to affect them in the near future. Films, slides and illustrative material. Lecturer to be announced.

Arts in the Now is offered for audit as well as credit.
Credit: 2 units, $100.00 *Audit: $50.00*

Class meets Mondays, 7:30 through 10:30 p.m.
First session October 13. Lecture hall in the new building.
Costs of all performing artists included in the tuition.

Registration: October 8 and 9, 6 to 9 p.m.
October 11, 9 a.m. to noon.

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JAN 12 THE SURREALIST MOVEMENT, THE HIPPIES, YIPPIES AND QUAKERS The many similarities in these movements will be analyzed by David McMillan in the first part of the session. **HALLUCINATORY DRUGS** is the topic for the second half with Lomand returning to discuss the use of drugs from earliest history in ancient as well as present day religious or tribal ceremonies. His talk closes with a discussion of mind-expanding drugs. Question and answer period.

JAN 19 COLOR IN THE PSYCHEDELIC SCENE In the first half McMillan will outline the history of color from Da Vinci and Newton to Pissarro, Cezanne and Albers, with particular emphasis on Albers' predecessor Chevreul and his initial work on the "Interaction of Color."
COLOR IN TAPESTRY AND GLASS will be the subject of the session's second half with Bay Area artist Mark Adams reviewing his own work in these fields, accompanying his talk with color slides. In the question and answer period following this presentation he will comment on some of the major problems, color and otherwise, encountered working in these two media.

JAN 26 CONTEMPORARY MUSIC Roman Haubenstock-Ramati, distinguished modern European composer, pioneer in graphic music and uniquely known for having introduced the sculptural form of *mobile* into musical context will discuss his own music and that of young new European composers. A special exhibition of graphic scores will be on display. The lecture/concert continues with the 13 piece "New Music Ensemble" of the San Francisco Conservatory of Music. They will perform several of Haubenstock-Ramati's latest works.

FEB 2 OUR SURREALIST HERITAGE An analysis and summation of our surrealist heritage and a projection of its probable future influence on all the creative arts. Slide show finale. Lecturer: David McMillan

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OCT 13 INTRODUCTION AND EXPLANATION of the course will comprise the first half of the session. The second half will be concerned with **RELIGION AND THE ARTS** as allied historically to each other from the beginning of mankind. Lecturer: David McMillan

OCT 20 SURREALISM—THE SPIRITUAL PHILOSOPHY as contrasted to the Surrealist movement will be the concern of the first half. Second half will explore **ANIMISM** in relation to both. Slides. Lecturer: David McMillan

OCT 27 CHILD ART Entire session devoted to this important subject with Rhoda Kellogg, international authority in this field, as lecturer. She will develop Jung's theory of the collective unconscious and animism as illustrated through child art. Slides.

NOV 3 ZEN BUDDHISM AND THE OCCULT A full session with Lomand, pastor of "The Church of the Visible Surface." Lomand will explore the beginnings of religion, Far Eastern beliefs and the various aspects of the occult as connected with spiritual Surrealism. Question and answer period.

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